

THE PHILHARMONIC CONCERT

HOFMANN PLAYS HIS OWN CONCERTO.

Berlioz's "Harold in Italy" Symphony comes around once more—Rimsky-Korsakov's "Easter" Overture, heard for the first time. Not impressive.

The programme of the seventh afternoon concert of the Philharmonic Society, which took place yesterday at Carnegie Hall, consisted of three numbers, Berlioz's "Harold in Italy" symphony, Josef Hofmann's third piano concerto and Rimsky-Korsakov's "Easter" overture. The pianist was Josef Hofmann. It was not a very exciting afternoon, and even the Philharmonic enthusiasts had hard work in making things, as Berlioz used to express it, "foam up."

Doubtless the "Harold in Italy" symphony cannot pass without making something of an impression in these days, for it shares with much of the contemporary product of composers' facility of effort and failure to arrive anywhere. And it has like them, to fall back on its "atmosphere." What a wonderful atmosphere it has, has it not? That is the thing to say. It means anything you please.

Some simple minded people prefer the thematic invention and originality in development. Others would even gladly hear one little canon or a few measures of liberal imitation or something in the way of musical device. Old Paganini was right when he declared that there was nothing in this music for him, and after that he allowed himself to be carried away and gave Berlioz much money.

Josef Kovarik, the first viola of the Philharmonic, played the viola obligato yesterday. He discharged his duties creditably, but without distinction. Some day possibly some conductor will have the courage to perform this work with the solo viola player sitting at his desk. The part does not justify the player being thrust into prominence as if he were performing a concerto.

Josef Hofmann has become a real artist, and he is one of the greatest of living pianists. It was therefore natural that something was to be expected of his first appearance as the writer of a concerto. He has made much music for the piano and has written no less than five concertos. All are yet in manuscript. This seems to indicate that the composer is not entirely satisfied of their ripeness for publication. Indeed he has seemed to be uncertain even of their readiness for performance, for yesterday the third, which he played, had the best public hearing given to any of them.

In these circumstances we are inclined to believe that Mr. Hofmann will revise this concerto before he plays it again. The thematic material is capable of more elaborate treatment than has thus far accorded it, and the orchestration will bear considerable pruning and clarifying. The themes of the first movement are the most incisive in the composition, and they are also the best handled. Here Mr. Hofmann's musicianship and fine feeling for formal beauty are displayed in a favorable light.

For the slow movement there is less to be said, but surely something more might have been done with the graceful and suggestive larcareole introduced as the trio of the scherzo. Mr. Hofmann played the composition less brilliantly than he has played music by other composers. He is excessively modest. It is a lovely trait in his character, but after all even a pianist must have a little assurance at times. Few of them lack it.

The "Easter" overture of Rimsky-Korsakov is a festive piece built of themes used in the service of the Russian church. It is a picturesque, warmly colored and sonorous composition, but with little elevation of sentiment or breadth of musical style. It was well enough played, but it cannot be said to have made a deep impression. Still we must have Russian music, whether we like it or not.

MISS FARRAR AS VIOLETTA.

"La Traviata" in Modern Costumes at the Metropolitan Opera House.

Geraldine Farrar is nothing if not ambitious. It is an excellent quality in a young singer, for although just now she aims at extraordinary versatility and sweeps the entire artistic horizon with her ardent gaze, in the course of time she will surely learn what is meant for her gifts and will adhere thereto with a passionate cleaving of the spirit. Your old hand in the operatic game is very crafty and does not try to learn new tricks. New parts are learned, but not those that call for untold resources. But just now Miss Farrar fears nothing.

Consequently last night at the Metropolitan Opera House she sang *Violetta* in "La Traviata." Taking into account her technical limitations she sang it creditably. Miss Farrar is not a coloratura singer and probably does not profess to be. Otherwise she would not have in her repertoire *Elizabetta* in "Tannhäuser." Not being a coloratura artist she did not at home in "Semper libera," and she adapted some of its phrases to her own powers. But her singing of it showed a skill in vocal music greater than might have been expected.

In "Ah, fors e lui" she was deficient in style, and so indeed she proved to be in other parts of Verdi's brilliant cantata. But on the other hand there was a communicative warmth of temperament in her delivery of all the music. Her manner was an attempt at a compromise between the style of Verdi and that of the contemporary leader of Italian opera. It was not a successful compromise, but it permitted Miss Farrar to make many interesting points.

In appearance she was a delight to the eye. She had the youth, the willowy physique, the wistful attractiveness of *Camille*. She suggested the possibility of a passionate attachment, if not of a sacred flame. She wore pretty costumes and she indulged in many informal and pleasing poses. She did a good deal of acting but there is no novelty in that.

After all it is a delight to see a slender and young *Violetta*, even if the fortuitous are not all that they might be. Neither was *Violetta*. And Miss Farrar was 25 years old yesterday. It was not her first essay at the part. She sang it once in Berlin. "She will be cured of youth. Then she may sing better, but not with the rose of *primavera*."

There was another novelty in last night's performance. It was given in the "Camille" in the garments of to-day. It should always be so given. In his Francis I. "shape" Mr. Caruso is a caricature. Last night he looked well, and his singing could not have been bettered by curls and laces. He even took a real high C in the first act—not a flat, as he did in "Di quella pira" the other night. Mr. Stracciari was a sorrowful Germont.

EXTRA WEEK OF OPERA.

Hammerstein to Give His Subscribers Full Measure Without Add Cost.

Oscar Hammerstein has notified the subscribers of the Manhattan Opera House that the opera season will be continued through the week beginning March 21 and that their seats or boxes for the extra week will be free.

Mr. Hammerstein said last night that he extended his season because of the many repetitions made necessary by the illness of Mary Garden and the absence of Mme. Nordica, and he desired to live up to his promises.

NEW BOOKS.

Continued from Seventh Page.

table that the ambiguous term "vulgar" has been applied to this spoken language, for in English a bad significance is usually attached to the word; in Latin, French or Italian it means simply common or popular, and in that sense it has been used in the scientific designation, and is employed in "Vulgar Latin" (D. C. Heath and Company, Boston), by Prof. Charles Hall Grandgent of Harvard University.

Since Schuchardt and Corssen forty years ago undertook the task of sifting the ordinary spoken terms from the literary forms in the mass of Latin that has come down to us the phoneticians have been at work and have endeavored to make out how the Roman citizens in the several parts of the empire pronounced their Latin. Prof. Grandgent is above all things a phonetician, the natural result of training in the Slavic school. To a certain degree he must argue in a circle, from the popular Latin, real or conjectural, to the modern languages, and from these back again to the possible pronunciation of the Latin. A good example of this may be seen in the explanation of the pronunciation of *c* and *g*, which Latin scholars nowadays insist were always hard in Latin and which nevertheless are softened before *e* and *i* in all the Roman languages and softened differently in each.

Prof. Grandgent has written a remarkable book. It is more than a credit to American scholarship and its merits have been recognized by the highest authorities abroad. He has boiled down into the most compact form the results of the latest investigation into every matter of detail, giving in every instance a precise reference to his source of information, so that the book will save the specialist an immense amount of trouble. His facts are arranged methodically, his language is clear, he distinguishes carefully between what is settled and what is doubtful, so that for class purposes or for reference his little book could not well be improved on. He has undoubtedly carried out skilfully and effectively the purpose he had in mind.

Nevertheless, we cannot but wish that his plan had been different. The task of informing scholars is no higher than that of attracting young men to a worthy study, and here Prof. Grandgent seems to have missed an opportunity. No branch of philology is so fascinating as the derivation of the Romance languages from Latin. Here we have a known and familiar language on the one side and known languages on the other, with the elements of doubt and conjecture reduced to a minimum; questions of derivation, of pronunciation, of usage appeal to every one. Bracket, though his knowledge was imperfect, certainly roused France to study its own language and inspired Romance study everywhere with his brilliant little "Historical Grammar." It would require little effort to convert Prof. Grandgent's scholarly manual into an equally inspiring book, if he would translate his facts into the language of the general public, emphasizing the main points, holding down secondary matters, such as his Greek derivatives even if they are important phonetically, giving the derived words with all his examples, and, above all, explaining in full, as to those who know nothing of the subject, the common facts about Romance philology and the Latin from which it is derived, knowledge of which he assumes in his readers.

That he is capable of this he demonstrates in his excellent introduction, which would bear expansion. His English is a marvel of condensation; not a superfluous word is used and every word means exactly what it says. That requires close reading. The printing and proofreading also, are extraordinarily good; with countless foreign and unfamiliar words, with many diacritical marks for letters and with numerous citations on every page we have detected only one pardonable misprint. It is too good a book to be confined to specialists. Prof. Grandgent should introduce the public to "vulgar" Latin.

Some New Fiction.

Very little of Arkansas we fear will be detected in Mr. J. Breckenridge Ellis's "Arkansas Cousins" (Henry Holt and Company). The community of the two shiftless white people that he depicts will be found anywhere in the United States from Maine to the Rocky Mountains, and their behavior is that of sane Americans, North or South. The clan the author describes consists of pleasant, kindly people, whose acquaintance the reader will be glad to make. The sentiment is natural, the humor is not strained, and there are many bright remarks that linger in the memory. The intriguing young woman, a stranger to the town, has been met before in fiction, but the tragedy of the drunkenness of Peter is genuine, original, fun, and is true to nature besides. It is a very satisfactory story.

So long as people call for detective stories it is only fair that the authors that supply them should have some sense of logic and of art. These will be found in the solution of "The Hemlock Avenue Mystery," by Mr. Roman Doubleday (Little, Brown and Company). Of course events are rather crowded and clues turn up with astonishing frequency, but that is what distinguishes detective stories from real life. No step is taken, however, that insults the reader's intelligence, the complications are plausible and the explanation of the death about which the story turns is ingenious and original. An excellent tale of its class and told in good English.

In "The Sacred Herb" (G. W. Dillingham Company) Mr. Fergus Hume, whose specialty is mystery stories, takes some pains to keep his complicated plot clear for his readers. His scenes may be improbable, but they follow each other in natural order and rapidly; the effort to shift suspicion successfully from one person to another does not lack dexterity, and it is only at the end that he runs into a melodramatic hodge-podge. The chief fault to be found with the story is the senseless chatter which the author introduces occasionally, while he is marking time, under the delusion that it is bright society talk. This is, however, a readable enough murder story.

Mr. Fergus Hume is at his worst, on the other hand, in "The Sealed Message" (G. W. Dillingham Company). He is led away from what he can do into a painful attempt at character drawing which involves much unhappy comic dialogue. The hero has the unfortunate trick of confiding all he happens to know to any one who is handy. This does not add to the improbability of the tale, but it is wearisome to the reader. The author's exercises in sprightliness do not make up for the foolishness of his story.

The story that Mr. Frederic S. Isham has woven around Mont St. Michel in "The Lady of the Mount" (The Bobbs-Merrill Company, Indianapolis) is a pretty and harmless love idyll constructed of well worn materials. There are theatrical scenes described glibly enough, but in a quaint English that is only met with in historical romance, a dialect in which Mr. Isham does not seem wholly at home. His historical fancies likewise present a rather strange conglomerate. A couple of Mr. Lester

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Ralph's illustrations are good; the selection of a Gibson girl face for a heroine from the old French nobility, however, does not help any illusion the reader may have about her.

In the preface to "Proposals to Kathleen" (A. S. Barnes and Company) Mrs. Lucy Clifford, the author, who is better known as Mrs. W. K. Clifford, imparts the information that it is an early work republished. It is an autobiographical review of her amatory career by a young woman about to marry a man she does not love. She says some smart things about her own sex and the other, but the reader will probably feel sorry for the man she intends to marry.

Another such confession by a mature young woman will be found in "The Evolution of Rose," by Ellen Snow (Richard G. Badger, Boston). Here there is more of a story, more incidents of society life, but also a collection of "maxims" which are bright but not altogether original with the author, and a philosophical interlude. The young woman succeeds, not unexpectedly, to the physical and intellectual charms of her clergyman.

The adventures of a party of Americans, men and women, in a wild goose chase up the Amazon are related by Mr. Edward Barron in "The Lost Goddess" (Henry Holt and Company). The manner in which they are gulled by a wicked but not very intelligent Peruvian at the outset detracts from any interest in their subsequent doings. They lack gumption, and the author's pains in extracting them from their difficulties seem wasted. They should have been left peacefully in the Amazon forests.

Other Books.

From Vienna there comes to us a pocket "Welt Atlas" (G. Freytag and Berndt) with fifty-eight maps and an index. It does not come up to the standard of German map-making by any means. Those covering the German Empire and Austria are fairly good; some of the others are useful; the greater number are on so small a scale as to be of no use at all. This applies to most of the countries in Europe outside of the German sphere as well as to such barbarous lands as the United States of America. A fairly good map of the Philippines may be an indication of German aspirations.

To the useful and attractive edition of "The First Folio Shakespeare" (Thomas Y. Crowell and Company), edited by Charlotte Porter and Helen A. Clarke, three volumes have been added. "A Winter's Tale," "The Tempest" and "Othello." Each is provided with an introduction, with a glossary, with various readings and with very full notes. There is a selection of criticisms, besides, which might have been better made criticism of the text by competent scholars than appreciations by eminent hands. In this form the individual plays are extremely convenient for many educational purposes and they appeal to the lovers of literature as well. It is hard to distinguish between the many school books that are published, but the "Elementary Algebra" written by Frederick H. Somerville (American Book Company) must attract notice. It shows knowledge of modern methods, is arranged progressively with every step made admirably clear, and in spite of its elementary character it covers the whole ground efficiently. The examples are arranged so as to help the pupil to understand instead of puzzling him. Sense is such a rare quality in school text books that we rejoice in pointing out one where it is found from beginning to end.

Books Received.

"Current Issues," Leslie Mortier Shaw. (Appletons.)
"A Study of Financial Conditions Now Prevalent," George Ols Draper. (Little, Brown and Company.)
"Gertrude Villa's Crime," Mrs. George Sheldon Brown. (G. W. Dillingham Company.)
"The Reaping," Mary Inlay Taylor. (Little, Brown and Company.)
"The Measure of the Rule," Robert Barr. (Appletons.)
"My Enemy the Motor," Julian Street. (John Lane Company.)
"The Chichester Intrigue," Thomas Cobb. (John Lane Company.)
"A Tale of Two Cities," Charles Dickens, edited by Julian W. Abernethy, Ph.D. (Charles E. Merrill Company, New York.)
"The Tourist's India," Eustace Hermsdall-Ball. (Brentano's.)
"An American Patriarch," Alfred Henry Lewis. (Appletons.)
"The Old Dominion," Thomas Nelson Page. (Charles Scribner's Sons.)
"The Footprint," Gouverneur Morris. (Charles Scribner's Sons.)
"In Korea With Marquis Ito," George Trumbull Ladd. (Charles Scribner's Sons.)
"Bradford's History of Plymouth Plantation," edited by William T. Davis. (Charles Scribner's Sons.)
"Memoirs of the Comtesse de Boigne. Vol. III." (Charles Scribner's Sons.)
"The Game of Calcutta," E. J. Townsend and G. A. Goodenough. (Henry Holt and Company.)
"Physiography," Rollin D. Salisbury. (Henry Holt and Company.)
"The Vicar of Seisenheim," Goethe, edited by A. B. Nichols. (Henry Holt and Company.)
"Le Roi des Montagnes," Edmond About, edited by Otto Patzer. (Henry Holt and Company.)
"Words and Sentences," Alfred M. Hitchcock. (Henry Holt and Company.)
"German Composition," Paul R. Pope, Ph.D. (Henry Holt and Company.)

Big Bill for the Newsboys Benefit. The benefit for the Newsboys Home Club at the Academy of Music to-morrow night will consist of the longest vaudeville bill ever presented in one evening in this city. No less than thirty numbers have been arranged and among the performers who have promised to appear are Williams and Walker, William Revok, Harry Von Tilzer, Gus Edwards, Nat M. Willis, Gertrude Hoffman, Nora Bayes, Edna Wallace Hopper, James J. Morton and Victor Moore. All of the artists have volunteered their services and the club hopes to clear about \$5,000 as a result of the entertainment.

W. F. ALDRICH, JR., TO WED.

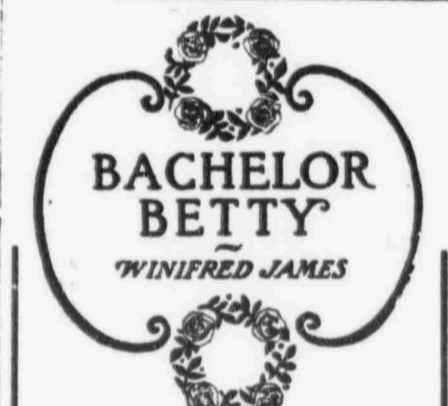
His Engagement to Plaintiff in Walker Will Case Surprises His Parents.

William Fosdick Aldrich, Jr., who with Miss Bessie Capron Walker took out a marriage license yesterday, in the son of William F. Aldrich of the firm of Aldrich & Eldredge, wholesale grocers of Providence. While the fact that Mr. Aldrich and Miss Walker intended to get married was no surprise to Miss Walker's relatives Aldrich's parents professed entire ignorance of such intention. His mother expressed the greatest surprise and exclaimed, "Why, they are not even engaged!"

Mr. Aldrich's parents are wealthy and both of the young people move in the fashionable set of Providence. Aldrich spent a year at Brown University and later came to this city, where he is in the office of a Wall Street concern. Miss Walker recently figured as the plaintiff in a bitterly contested will case. She is a granddaughter of the late Gen. William B. Walker, and though the only daughter of the General's elder son was left out of the will almost entirely. Quarter-master-General Howard Walker, the second son, who got the bulk of the property, defended the suit. Miss Walker won her case at the first trial, but the retrial resulted in victory for her uncle. Mrs. Walter S. Southwick, an aunt, said to-night that the marriage would not take place before the first of next week.

New Theatre Directorate Increased.

A meeting of the founders of the New Theatre was held yesterday at 32 William street. George F. Baker and Courtland Field Bishop were added to the board. It was resolved to proceed actively with including particularly the devoting of the stage and the providing of stage equipment and effects.



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A Record-Breaking Balloon Voyage

By HENRY H. CLAYTON

describes the writer's experience in his first solo journey from St. Louis to New Jersey in the recent balloon race.

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